

**THE DEFENSE OF JEAN-BAPTISTE GRENOULLE ON USING
HIS MINORITY OF SENSE IN TOM TYKWER'S *PERFUME*:**

THE STORY OF A MURDERER MOVIE:

PSYCHOANALYTIC APPROACH



RESEARCH PAPER

Submitted as a Partial Fulfillment of the Requirements
for getting the Bachelor Degree of Education
in English Department

By:

**WIDYA RATNA APRILIA
A 320 060 375**

**SCHOOL OF TEACHER TRAINING AND EDUCATION FACULTY
MUHAMMADIYAH UNIVERSITY OF SURAKARTA**

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APPROVAL
RESEARCH PAPER

**THE DEFENSE OF JEAN-BAPTISTE GRENOULLE ON USING HIS
MINORITY OF SENSE IN TOM TYKWER'S PERFUME:
THE STORY OF MURDERER MOVIE (2006):
A PSYCHOANALYTIC APPROACH**

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WIDYA RATNA APRILIA

A 320 060 375

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Approved by

Consultant I

Consultant II

Dr. Phil. Dewi Candraningrum, S.Pd M.ed
NIK: 772

Titis Setyabudi, SS
NIK: 765

ACCEPTANCE

THE DEFENSE OF JEAN-BAPTISTE GRENOULLE ON USING HIS MINORITY OF SENSE IN TOM TYKWER'S PERFUME: THE STORY OF MURDERER MOVIE: A PSYCHOANALYTIC APPROACH

Accepted and Approved by the Board of Examiner

School of Teacher Training and Education

Muhammadiyah University of Surakarta

August, 2011

Team of Examiner:

1. Dr. Phil. Dewi Candraningrum, S.Pd, M.Ed. ()
(Chair Person)
2. Titis Setyabudi, SS ()
(Member I)
3. Drs. Abdillah Nugroho, M.Hum. ()
(Member II)

The Dean of Teacher Training and Education Faculty

Drs. Sofyan Anif, M.Si.
NIK. 547

TESTIMONY

Herewith, I testify that in this research paper, there is no plagiarism of the previous literary work which has been conducted in obtaining bachelor degree of university, and also there are no masterpieces which have been written or published by others, except those in writing are referred in the manuscript and mentioned in the literary review and bibliography.

Hence, later, if it is proven that there are some untrue statements in this testimony, I will fully be responsible.

Surakarta, August 2011

WIDYA RATNA APRILIA
A 320 060 375

MOTTO

My life is my struggle

(The Writer)

Not the first, but the best

(The writer)

This research paper is wholeheartedly dedicated to:

The Greatest Ones in the world Alloh SWT

And his Prophet Muhammad SAW

My Parents

My brothers Mas Agus, Mas novi, and d' Kiki

My big families in Blora

My Lovely Soul mate and My Husband to be...

My Almamater and My self

ACKNOWLEDGEMENT

Assalamu'alaikum Wr. Wb.

In the name of Allah the merciful and the compassionate, the writer a wares that without Allah's permission she is not able to finish her research paper entitled "THE DEFENSE OF JEAN-BAPTISTE GRENOULLE ON USING HIS MINORITY OF SENSE IN TOM TYKWER'S PERFUME: THE STORY OF MURDERER MOVIE: A PSYCHOANALYTIC APPROACH" as requirement for getting Bachelor degree of education in English Department of Muhammadiyah University of Surakarta. The writer would like to thank to the King of creatures for the great blessing and guidance. So, the writer is able to finish it. The writer is strongly realizes that the completion of this requirement is not a trivial one. But for the great attention, motivation, material and mental supports given by her parents, relatives, beloved ones, friends, and others. It is likely impossible to do so. Therefore, the writer wants to dedicate her sincerest gratitude for all them.

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The writer deeply realizes that this research paper is far of perfect. She welcomes any endorsing suggestions and critiques. Yet, she greatly expects that this research will be useful and able to give contribution for the academic study and following research.

At last, hopefully Allah blesses those who like to conduct research.

Wassalamu'alaikum Wr. Wb.

Surakarta, August 2011

Widya Ratna Aprilia

SUMMARY

WIDYA RATNA APRILIA JEAN-BAPTISTE GRENOUILLE ON USING HIS MINORITY OF SENSE IN TOM TYKWER'S *PERFUME: THE STORY OF MURDERER* MOVIE: A PSYCHOANALYTIC APPROACH. Research Paper 2011.

This research is aimed to analyze defense of Jean-Baptiste Grenouille on using his minority of sense in Tom Tykwer's *Perfume: the Story of Murderer* movie. The object of the study of this research is to analyze the film and the script based on its structural elements and the defense mechanism on the psychoanalytic perspective of the *Perfume: the Story of Murderer* movie.

This research is a qualitative research. The data are taken from document analysis. The results of study as follows; the film created based on the set of time in 18th century French. So the element of the movie is character and characteristic suitable with the style of 18th-19th century.

The plot and theme of the movie tells about the journey of Grenouille in a form of exposition story. The other technical elements also created based on the characteristic of the 18th-19th century. The defense mechanism of the major character only consists of sixes elements, such as: denial, [displacement](#), intellectualization, [reaction](#) formation, [regression](#), and [sublimation](#). The denial of Grenouille appears when the first time Grenouille meets with Baldini. They often involve in many kinds of argumentation. The displacement happens on Grenouille when he is angry with Baldini because he lies with him by smashing the glass on the floor. The intellectualization of Grenouille appears when he was a kid, when his friend disturbs him, he is just quite and watches them and does nothing. The reaction formation of Grenouille appears when he tries to make a positive thinking by creating a fragrance perfume just to fulfill his obsession in perfume and not for himself. The regression and sublimation tells about the feeling of Grenouille, where sometimes he feels lonely, happy, and also scares and with a special capability in sensing many kinds of smells, he gets this capability since he was a kid until he grows up. Finally he uses his extraordinary capability on his work. Then he work as a perfume creator helped by Baldini.

Keywords: *Defense Mechanism, Psychoanalytic, Perfume: The Story Of Murderer.*

Consultant I

Consultant II

Dr.Phil. Dewi Chandraningrum, S.Pd, M.Ed

NIK . 772

Titis Setyabudi, S.S.

NIK. 765

Dean,

Drs. Sofyan Anif, M., Si

NIK. 547

TABLE OF CONTENTS

	Page
TITLE	i
APPROVAL	ii
ACCEPTANCE	iii
TESTIMONY	iv
MOTTO	v
DEDICATION	vi
ACKNOWLEDGMENT	vii
SUMMARY.....	x
TABLE OF CONTENTS	xi
LIST OF FIGURE	xiii
CHAPTER I INTRODUCTION	1
A. Background of the Study	1
B. Literature Review	5
C. Problem Statement	5
D. Limitation of the Study	5
E. Objective of the Study	5
F. Benefit of the Study	6
1. Theoretical Benefit	6
2. Practical Benefit	6

G. Research Method	6
1. Type of the Study	6
2. Subject of the Study	7
3. Type of the Data and the Data Source.....	7
4. Technique of the Data Collection	7
5. Technique of the Data Analysis	7
H. Research Paper Organization	8
CHAPTER II UNDERLYING THEORY	10
A. Notion of Individual Psychology	10
B. Structure of personality	12
a. <i>Id</i>	12
b. Ego	13
c. Superego	15
C. Defense Mechanism	16
a. Repression	16
b. Suppression	16
c. Denial	17
d. Projection	17
e. Displacement	17
f. Regression	18
g. Identification	18
h. Reaction Formation.....	18

i. Rationalization	19
j. Sublimation.....	19
k. Intellectualization.....	19
D. Structural Elements of the Movie	20
a. Narrative Elements	20
b. Technical Elements	24
E. Theoretical	28
CHAPTER III STRUCTURAL ANALYSIS	29
A. Structural Analysis of <i>August Rush</i> movie	29
1. Narrative Elements	29
2. Technical Elements	38
B. Discussion	47
CHAPTER IV PSYCHOLOGICAL ANALYSIS	50
A. Stucture of Grenouille's Personality	50
a. <i>Id</i>	50
b. The Ego	54
c. Superego Inferiority Feeling and Compensation	56
B. Defense mechanism of Grenouille	58
1. Denial	58
2. Displacement	60
3. Intellectualization.....	61
4. Reaction Formation	63

5. Regression	64
6. Sublimation	66
C. Discussion	69
CHAPTER V CONCLUSION AND SUGGESTION	73
A. Conclusion	73
B. Suggestion	74

BIBLIOGRAPHY

APPENDIX

LIST OF FIGURE

Fig. 1 Grenouille

Fig. 2. Laura

Fig. 3. Giuseppe Baldini

Fig. 4. Richis

Fig. 5. Costume of civilian who work in the market

Fig. 6. The building built by stones and a horse as transportation

Fig. 7. The Big French castle builds in 19th century

Fig. 8 The royal castle in French

Fig. 9. The use of the French name Marquis de Mostesquieu

Fig. 10. The party costume of French at the 18th century

Fig. 11. The civilian costume in the market of French at 18th century

Fig. 12. The soldier costume who work in French Government at 18th century

Fig. 13. Laura: bright and clean make up

Fig. 14. Richis: bright and clean make up

Fig. 15. The dirty make up for the people who lives in the slum

Fig. 16. Soft lighting to show the sadness of the actor and suitable with the set of
place in the market

Fig. 17 Strong lighting on the day light, the light is natural

Fig. 18 The light effect to make the yellow soft light focuses on the one spot

Fig. 19 Straight Angle

Fig. 20. High Angle

Fig 21. Low Angle

Fig. 22. Extremely Long Shot

Fig. 23. Long Shot

Fig. 24. Medium Shot

Fig. 25 Close Up

Fig. 26. Front

Fig. 27. Left Side

Fig 28. Back Side

Fig 29. Far away from the back side

Fig 30. The curiosity feelings of Granouille, he smells the woman's hand

Fig. 31. The fear, after killed the plum woman

Fig. 32. Granouille happy with the new fragrance he finds

Fig. 33. Granouille cries because he remembers with the plum girl

Fig. 34. Grenouille fights with Baldini because he really wants to learn about perfume

Fig. 35. Grenouille is very angry because the woman disobeys

Fig. 36. Laura sleep before on the time Grenouille wants to kill her

Fig. 37 The superego controls Grenouille's ego when he wants to kill Laura

Fig. 38 Laura awakes from the sleep

Fig. 39 Denial in argumentation among Grenouille and Baldini

Fig. 40 Grenouille really wants to learn the basic of perfume

Fig. 41. Grenouille very angry with his failure, then he smashes the glass on the floor

Fig. 42. The boys behind Grenouille throw the apple

Fig. 43. Granouille just watches them

Fig. 44. Grenouille is just watching his friend, even they,ve just thrown him with fruit

Fig. 45. Grenouille, lying on the cove naked and think about everything

Fig 46. Grenouille watches the girl from the outside

Fig. 47 Happy feelings when Grenouille sense a new smell

Fig. 48 Granouille freeze and stares the woman in front of her

Fig 49. Granouille's astonishment showed by his stares

Fig. 50 The little Grenouille capability in smelling the many kinds of senses

Fig. 51 When Grenouille grown up, his capability is getting bigge

Fig. 52 Grenouille's passion in fragrance, makes him dares to kill human)

Fig. 53 Grenouille really wants to learn the basic of perfume with Baldini)

Fig. 54 Grenouille admits with the whore that he enjoys work as a perfume creator

CHAPTER I

INTRODUCTION

A. Background of the Study

In Literary theories there are many kinds of analysis which can be used as an approach on one research. The method in literature, such as psychoanalysis, individual psychology, psychosocial, behaviorism, feminism, Marxists etc, can be used as an approach to analyze literary work such as film, drama, novel, songs, poem etc. All of the method mentioned above has their own elements. Here the researcher wants to analyze one of the literary works that is film.

Like novel, poetry, and drama, film has the same position as the major genres in textual studies. It is true that film has become part of daily life which always attracts the attention million of eyes in this world. Different from novel that is made to be read, film is form of entertainment that enacts a story by a sequence of images giving the illusion of continues movement. Moreover, film is usually acted by humans who act likes the story they made.

As everybody knows, making a film is more complicated than making the other work. Making a film is not like writing a poem, it needs a team work which involves many people as a crew. Film has many elements, such as, director, script writer, editor, music composer, artists, producer, etc. Beside that, it also needs some techniques, including *mise-en-scene*, sound, cinematography, editing and also a story of the film.

Nowadays, the story of the film based not only on imagination of the writer, but also from the real story of someone or something happened in the world. Usually the director takes one of the greatest experiences or one of the greatest people as the resources or the idea to make a film.

There are many directors who make the movie based on true story. One of them is Tom Tykwer. Tom Tykwer was born in Wuppertal in 1965 and made his first Super-8 film when he was eleven years old. From 1980 on he worked in various independent arts house cinemas as a projectionist. In 1988 he became the programmer at Berlin's Moviemento cinema, as well as by doing some script analyzing and shooting TV profiles of a number of different directors to make ends meet. Around this time he also met cameraman Frank Griebe, who has worked on nearly all Tykwer's film projects right up to the present day.

After almost four years of work Tykwer's most elaborate film to date, *Perfume*, was released in cinemas on 14 September 2006. While the film received some controversial comments in the press, the film version of Patrick Süsskind's bestseller, produced by Bernd Eichinger. The film remained in the international cinema charts for several weeks, achieving blockbuster success particularly in Europe, Asia and South America.

Above all *Perfume* is a story of identity, communication and the morality of the human spirit. *Perfume*, was released in cinemas on 14 September 2006. While the film received some controversial comments in the press, the film

version of Patrick Süsskind's bestseller, produced by Bernd Eichinger and with actors such as Ben Whishaw, Dustin Hoffman, Alan Rickman and Rachel Hurd-Wood in the leads, gave Tykwer his biggest box-office success to date. The film remained in the international cinema charts for several weeks, achieving blockbuster success particularly in Europe, Asia and South America.

Jean-Baptiste Grenouille is the main character in *Perfume*. He is an unwanted Parisian orphan who, having little personal scent, is rejected by others because they are disturbed by his lack of odor but endowed with an incomparable sense of smell. He has an extraordinary power to discern odors, and comes to loathe the scent of other people. He apprentices himself to a perfumer and becomes obsessed with procuring the perfect scent that will make him fully human. One day he smells a divine scent and follows it, and is shocked to find that the source of this beautiful scent is a young woman. He kills her to get a better smell of her scent, but after death the scent ceases. He dedicates his life to preserve this perfect scent. In the process, he creates perfumes that powerfully manipulate human emotions, murdering 25 girls to take their scent.

By using defense mechanism of psychoanalysis, the researcher tries to analyze the film above. Defense mechanism is a way that people use to protect the individual self-esteem and defend him or her against excessive anxiety when faced with continuing frustration (Hilgard, 1962: 511). The ego defense mechanism can make people feel satisfied, although it cannot help them much.

This way just gives another way on giving the perfect reason on doing something, rejects about something and makes their personality better when they feel inferior and anxious. Freud (in Hjelle and Ziegler, 1976: 38) stated that defense mechanism is a strategy used by the individual to defend against open expression, of id impulses and posing super ego pressure. Here, the researcher wants to explore the defense of Jean-Baptiste Grenouille on using minority sense in *Perfume*, a movie written and directed by Tom Tykwer.

The film makes the researcher interests to analyze because; first the film *Perfume* is a new film where the researcher cannot find the original VCD. The film only played on the western cinema, while in Indonesia the film uploaded in a form of RIP in DVD's format.

The second reason, the researcher never found the previous study related with *Perfume* film. So the researcher makes the first move in analyzing the *perfume* film, especially by using psychoanalysis defense mechanism.

The third reason, the film made based on the famous novel entitled '*Perfume: The Story of a Murderer*' 1985 by Patrick Süskind which has sold over 15 million copies worldwide.

The last reason, the film is a historical epic movie. It tells about the beginning of perfume appears, so the film set within 18th-century France. The story done well, the period piece and the narration by John Hurt was riveting. The

story lines a strange one but none the less better than commercial movies. The ending was just wrong, there was no justice. It starts whereas it ends.

Based on the reasons mentioned above, the researcher tries to focuses on the study based on Freud psychoanalytic approach. The title of the study will be *'THE DEFENSE OF JEAN-BAPTISTE GRENOULLE ON USING HIS MINORITY OF SENSE IN TOM TYKWER'S PERFUME: THE STORY OF MURDERER MOVIE: A PSYCHOANALYTIC APPROACH'*

B. Literature Review

As long as the writer knows, there is no other research that has been conducted to study the movie *Perfume* in Muhammadiyah University of Surakarta and Surakarta Region.

C. Problem Statement

Based on the phenomenon explained above the researcher processes the problem; "How is the defense of Jean-Baptiste Grenouille on *Perfume* movie?"

D. Limitation of the Study

In this research, the researcher analyzes the defense of the major character of Jean-Baptiste Grenouille on *Perfume* movie by using Psychoanalytic approach, Freud's theory.

E. Objectives of the Study

The object of the study of this research is to analyze the film and the script based on its structural elements on the psychoanalytic perspective.

F. Benefit of the Study

There are some benefits expected from this study, such as:

1. Theoretical Benefit

This research can contribute to the knowledge about literary study especially psychological approach toward the literary work and to give information and knowledge to the reader, especially the literary study defense mechanism on *Perfume* movie by *Tom Tykwer*.

2. Practical Benefit

To get better understanding of the movie, in literary field as references to other researchers in analyzing the movie especially based on the Freud theory psychoanalysis approach.

G. Research Method

1. Type of the Study

The writer analyzes the *The Perfume* movie by using qualitative method. Moleong (1995: 5) states that qualitative research is a type of research, which result the descriptive data in the form of written or oral words from observed

object. The data in this research are qualitative data, in form of words, spoken or written of people and analyzed attitudes (Moleong, 1995: 3). The qualitative method itself usually uses the surrounding area as a data source; qualitative usually has an analytic descriptive nature, which there is documentation, interview, note etc. The emphasizes of qualitative right on the process not the result. In this research, the writer uses theory and explanation, method and technique to analyze the problem that is the struggle of the freedom writers in the *The Perfume* movie.

2. Subject of the Study

The writer takes the film *Perfume* as the subject of the study. This film is directed by Patty Jenkins and published by New Market Film association with Media 8 Entertainment.

3. Type of the Data and the Data Source

The writer divides the data source into two categories:

a. Primary data source

The primary data source of the study is film *Perfume*.

b. Secondary data source

The writer takes the secondary data source, including reference and materials related to the study whether picking up from books or internet.

4. Technique of the Data Collection

The writer uses two techniques of data collection:

a. Observation

It is used to make the analysis by watching the film several times to get the understanding about this film.

b. Library research

There are some procedures in library research:

- 1) Watching the film several times and determining the character that will be analyzed.
- 2) Reading some related books to find out the theory, data and information required.
- 3) Making notes of important parts in both primary data and secondary data.
- 4) Classifying the data into categories.
- 5) Drawing conclusion to get the last result.

5. Technique of the Data Analysis

The technique of analyzing data in this research is classifying the data based on Freud's defense mechanism psychoanalysis approach by classifying the dialogue within the script.

H. Paper Organization

The writer makes an organization of this paper in order to make an easy understanding. There are five chapters in this research paper. Chapter one is introduction includes the background of the study, literature review, problem statement, the objective of the study, benefit of the study, theoretical approach, research method, and paper organization. Chapter two is underlying theory. It deals with the notion of psychoanalytic theory, the basic concepts of psychoanalysis and theoretical application. Chapter three is structural analysis of the film, including narrative and technical elements. Chapter Four is dealing with the analysis of the major character using psychoanalytic approach. And the last chapter is conclusion and suggestion of the research.

CHAPTER II

UNDERLYING THEORY

This chapter deals with the theory in which the writer employs in analyzing the Tom Tykwer's *Perfume: The Story of Murderer* Movie, namely Psychology. The theory of psychoanalysis, which is used by the writer is to describe the psychoanalysis aspects, the psychoanalysis proposed by Sigmund Freud. The usage of this theory is based the assumption that psychoanalysis has a close relationship with literature.

A. Notion of Psychoanalysis

Psychoanalysis is the branch of psychological study that focuses on the personality of human being. According to Freud (in Pervin, 1984:21) "Psychoanalysis reflected changing value in the society and plays a role in the changing of values". Furthermore, psychoanalysis exemplifies a psychodynamic theory in that it gives a prominent role to the complex interplay among forces in human behavior.

Sigismund Schlomo Freud was well-known as Sigmund Freud. He is best known for his theories of the unconscious mind. He was born on May 6, 1856 and died in September 23, 1939. He was a Czech Austrian neurologist and psychiatrist who founded the psychoanalytic school of psychology. (Freud, Sigmund in [http:// en.wikipedia. org/wiki/ Sigmund_Freud](http://en.wikipedia.org/wiki/Sigmund_Freud)).

Psychoanalysis is “a technique to investigate an individual’s unconscious thought and feelings.” (Hjelle and Ziegler, 1992: 86). This statement also support by Freudian, which explain that psychoanalysis is a specific type of treatment. It is describes the taught includes dream, fantasies which causes unconscious feeling. ([http://en.wikipedia.org/wiki/ Psychoanalysis](http://en.wikipedia.org/wiki/Psychoanalysis)). Sigmund Freud's Theory is quite complex and although his writings on psychosexual development set the groundwork for how our personalities developed, it was only one of five parts to his overall theory of personality. He also believed that different driving forces develop during these stages which play an important role in how we interact with the world.

According to Freud (in Feist, 1985: 22), the unconscious is the only explanation for the meaning behind dreams slips of the tongue, neurotic symptoms, and certain kinds of forgetting called repression. For example, a child has a dream to become a president. When he is adult, he can memorize that conscious feeling of mind: the conscious is a level to enter the conscious. Sexual and aggressive tendencies were often become unconscious through the process of repression. Repression is the forcing of unwanted, anxiety-ridden experiences into the unconscious in order to defend the person against the pain of that anxiety (Feist, 1985: 22).

Unconscious is divided into three concepts, the descriptive unconscious, the dynamic unconscious and the system unconscious. The descriptive

unconscious contains of all the characteristic of mental life. The dynamic unconscious is more specific construct it refers to mental processes and contents to survive from consciousness as the result of conflicting attitudes. The system unconscious denoted the idea that when mental processes are repressed it different from those of the conscious mind, such as condensation and displacement. (Boesky D. in [http:// en.wikipedia.org/ wiki/ Psychoanalysis](http://en.wikipedia.org/wiki/Psychoanalysis)).

B. Structure of Personality

Theory of psychoanalysis views that mental process of individual has three systems namely, *the id, ego* and *superego* (Koeswara, 1991:321). According to Freud, *the id, ego* and *superego* “are not persons, places, or physical things, they are the names given to certain motivational forces whose existence is inferred from the way people behave” (Feist, 1985: 24).

The actual terms *id, ego* and *super-ego* are not Freud's own, but are latinisations originating from his translator James Strachey. Freud himself wrote of ‘*das Es*’ as the it and it means *id*, ‘*das Ich*’ it means the I translated into the *ego*, and ‘*das Über-Ich*’ it means the upper I translated into English it means the *superego*. (Freud, Sigmund in [http:// en.wikipedia.org/ wiki/ Ego%2C_super-ego%2C_and_id](http://en.wikipedia.org/wiki/Ego%2C_super-ego%2C_and_id)). Feist (1985) explains that there are three components of personality, the *id, ego*, and *superego*. They it almost always translated into English as *id*, that I was named as *ego* and the above-I it means as *superego* (24). Freud describes three component of personality: *id, ego* and *superego*.

a Id

According to Freud (in Burger, 1986: 56) *id* is “the most basic system of personality where innate instinct exists. Freud (in Asimov: 1983: 415) in states that the *Id* is concerned only with satisfying personal desires. Furthermore Freud states that “the *Id* is concerned only with reducing the tensions generated by the organism’s needs: the need for warmth, food, facile stimulation, and so forth”.

Freud (in Asimov, 1983: 414) states that “to satisfy the need that has been aroused, human being developed “wishes” that motivate and direct behavior”. The tendency of *Id* to devote itself exclusively to the immediate reduction of tension is called the pleasure principle.

Freud (in Burger, 1986: 55) states “the *Id* impulses are ever present and are held in check by other parts of the adult’s personality. According to Freud (in Burger, 1986: 56) “the *Id* uses wish fulfillment to satisfy the need: if a baby is hungry and doesn’t see food nearby, the *Id* imagines the food and thereby at least temporarily satisfies the need”. The *Id* impulses are unconscious, so that we are unaware of all the impulse we might wish to act upon. Freud (in Burger, 1986: 56) explains, “because of many of these impulses center on themes of sexuality and aggression, it is probably good that we are not aware of these ancones materials”.

b Ego

Freud (in Hall, 1985: 34) states that the *ego* is “the result of the creation of spiritual inner systems as the result of reciprocal relationship between an individual and his world. Freud declares that the *ego* is actions based on the reality principle. According to Freud (in Asimov, 1983: 195) “the primary job of the ego is to satisfy the *Id* impulse, but to do so in manner that takes place into consideration the realities of the situation”.

It is important to emphasize that the *ego*’s job is not frustrating the aims of the *Id*. Rather the *ego* develops in order to help the *Id* get what it wants. If a person is hungry, the *Id* impulse may grab whatever food is around. “The *ego* understands that this action can lead the problems and instead attempts to obtain good and this reduce tension, in such manner that the person does not end up in a lot of trouble” (Burger, 1986: 57).

Freud (in Burger, 1986: 58) states that though the *ego* lacks the strong vitality of the *Id*; it regulates the instinctual drives of the *Id* so that they may be released in non-destructive behavioral patterns. And though a large portion of *ego* is unconscious, the *ego* nagger the less comprises what we ordinarily think of as the conscious mind.

Freud (in Burger, 1986: 57) states that human behavior is motivated by the instinct and directed toward tension reduction. Freud explains that, “very young children might be allowed” to grab food off their parent plate,

and may be watched carefully enough so that they do not find hot or sharp object that might harm them. Thus, early in life and perhaps occasionally in adulthood, reflexive actions can result in the reduction of tension”.

But as infants mature, it becomes necessary for them to develop and understanding of the physical and social limits on what can and cannot be done.

c Superego

Superego is the internal representative of the traditional values and evaluative norms. Freud (in Hall and Lindzey: 1985: 35) states that the *superego* represents societies and is particularly the parents as values and standards. “*Superego* as the principle of morality consists of some values and evaluated norms”.

Superego forwards to ideal world and perfection rather than pleasure. The *superego* thus places more restrictions on what an individual can and cannot do (Asimov, 1983: 145). The primary weapon the *superego* brings to the situation is guilt. But *superego* does not merely punish the individual for moral violations.

Superego is a morality element branch of justice from personality system. Freud (in Hall and Lindzey, 1985: 34) states “*Superego* is the internal representative of the traditional values and evaluative norms. *Superego*

represents the ideal world rather than pleasure or the real world it tries to reach perfection rather than pleasure”.

The *superego* does not merely punish the individual for moral violations. According to Freud (in Burger, 1986: 57), “*Superego* also provides the ideals the *ego* uses to determine if a behavior is virtuous and therefore worthy of praise. Because of poor – rearing practices, some children fail to fully develop the *superego*. In other individuals, the *superego* can become too powerful, or: supermoral” and burden the *ego* with impossible standard of perfection”. Here the person could suffer from relentless moral anxiety – an ever – present feeling of shame and guilt – for failing to reach standards no human can meet.

C. Defense Mechanism

Some of the ways in which people reduce anxious feeling without addressing the problems have been employed so often those they have been given names. According to Freud (in Atkinson, 1983: 38) “the term defense mechanisms refer to unconscious that depends against anxiety by distorting reality in some way”. Defense mechanism is those physical method that have been involved

a. Repression

Repression means preventing an idea, feeling or memory from reaching conscious. Freud (in Burger, 1986: 58) stated that “repression is an active

effort by the *ego* to push unwanted material out from ever reaching consciousness”. According to Freud (in Asimov, 1993: 417) the fundamental defense mechanism one that keeps threatening thought and memories from consciousness and pushes they back into the unconscious. A repression of the incestuous impulse is maintained in the unconscious.

b. Suppression

Freud (in Atkinson, 1983: 27) states that “suppression is the process of deliberate self – control of keeping impulse and desires in check (perhaps holding them privately while denying them publicly) or temporarily pushing a side painful memories in order to concentrate on a task – individuals are aware of suppressed thoughts put are largely unaware of impulses or memories that are repressed”.

c. Denial

Freud (in Burger, 1986: 60) states that denial is “the expression of refusing to acknowledge that unpleasant events have occurred and an extreme form of defense”. When we use denial, we simply state that certain facts do not exist. Freud (in Burger, 1986: 61) states that “the more we are use it, the less we are in touch with the reality, and the less likely are able to function fully”. In more cases the ego will resort to denial rather than allow certain thoughts to reach consciousness.

d. Projection

Freud (in Asimov, 1983: 47) states that “projection is a denial of one’s own unacceptable desires the discovery of these desires in the behavior of the people. According to Hall (1981: 52), projection, often serves a dual purpose, it reduces anxiety by substituting a lesser danger for a greater one, and it enables the projecting himself against his enemies.

e. Displacement

There are two types of displacement:

1) Object Displacement

According to Freud (in Asimov, 1983: 61) “object displacement may occur when our impulses arise from original target to another person or object; however with displacement we express the impulse to a non – threatening object”.

2) Drive Displacement

Freud noted that many of our apparently irrational fears or phobias are merely symbolic displacement. Freud (in Holmes, 1992: 297) states, “A person displaces energy associated with one feeling different from one originally elicited. They must commonly refer to instance of drive displacement occurs with sex and aggression”.

f. Regression

Freud (in Asimov, 1983: 418) states that regression is related to fixation in that a person usually regresses to a stage at which she or he was previously fixated.

Regression behavior is similar to fixated behavior in that it is rigid and infantile. According to Freud (in Feist, 1985: 34) “regression, however, is usually temporary, while fixations demand a more or less permanent expenditure of psychic energy”.

g. Identification

Freud (in Hall, 1981: 19) explains the term identification to the more familiar imitation because he felt that imitation denotes a kind of superficial and transient copying behavior whereas he wanted a word that would convey the idea of a more or less permanent acquisition to personality.

h. Reaction Formation

Reaction formation is the extreme terms of behavior. According to Freud (in Asimov, 1983: 418), “the stronger impulse toward socially unacceptable behavior, the stronger the defense against it, so that the crusaders who “protest too much” against what they consider reprehensible behavior may be displaying reaction formation”. One of the ways in which a repressed impulse may show itself is through adopting a disguise that is directly opposite from its original form (Feist, 1985: 33).

i. Rationalization

It is the use of a “good” reason but the real reason for behaving is particular way with this strategy a person can provide a rational explanation for the behavior, and in doing conceal from self or other the less appropriate motivation (Holmes in Corsini, 1987: 298”).

j. Sublimation

According to Freud (in Burger, 1986: 60), sublimation is the only truly successful defense mechanism, in that the more we use it, the more productive we become. Freud also states (in Burger, 1986: 60) “sublimation is the channeling of negative id impulses into socially acceptable action”. A prominent example of sublimation, Freud (in Feist, 1985: 36) believed, is the art of Michelangelo who found an indirect outlet for his libido in printing and sculpting.

k. Intellectualization

One way for the *ego* to handle threatening material is to remove the emotional content from the idea. According to Freud (in Atkinson, 1983: 26) “Intellectualization is an attempt to gain detachment from an emotionally threatening situation by dealing with it in abstract, intellectual terms”.

D. Structural Elements of the Movie

The discussion about the novel is not far from the structural elements of the novel. This structural element builds the novel to make it be understood and

enjoyable to read. The structural elements of the novel consist of character and characterization, plot, setting, point of view, theme and style.

a. Narrative Elements

1) Character and Characterization

Character is a person who does the dialogue in the scenes (widagdo and Gora). Characters usually appear as actors in film. They are the most interesting part in film production. The filmmaker teams show what the person as an actor doing something, they have to make decision how much they will show the person is doing and how much we see the personality of characters related with other manifestation such as body posture, facial, expression, and also their clothing (Douglass and Harnder, 1996:95)

A character is presumably, an imagined person who inhabits a story; stories may happen not only to people but to elements of nature such as the wind, the wave, grass, stone, or animals (Kennedy, 1983: 45). There are two kinds of character, namely major character and minor character. According to Kennedy (1983: 45) the major character is a character whose personalities becomes familiar for the reader and minor characters that support the identification of the major characters.

Characterization is the description of the quality of character, which includes physical, mental, social, and moral elements of character.

According to Koesnosoebroto (1988: 67) there are two types of characters; they are main or major character and minor character. Major character is the most important character in a story because the story is about the major character (Koesnosoebroto, 1988: 67).

Though the minor characters are less important than the main characters, the main character cannot stand on his own, they need other characters to make the story more convenient and life like (Koesnosoebroto, 1988: 67).

2) Plot

Plot is the specific pieces of the story chosen to tell the protagonist's story to the film- going other audience. The term of the plot is used to describe everything visibly and audibly which present in the film. The plot includes, first the entire story events that are directly describing in film performance, secondly, the film's plot may contains material there is no relationship to the story world (Bordwell and Thompson)

According to Koesnosoebroto (1988: 43) conflict is the core of the conventional plot. According to Aristotle (in Koesnosoebroto, 1988: 53) complication is all over the beginning of the story to the point just before the change to the hero's fortune. Complication means the rising action runs a number of crisis. Climax is the point of highest emotional intension

(Koesnosoebroto, 1988: 44). At this point, tension is high and the protagonist and the antagonist are in conflict, and it is the moment of truth for them (Koesnosoebroto, 1988: 37).

Resolution is the outcome or conclusion, and the unifying of the knot (Kennedy, 1983: 9). Resolution is also known as the final decision when the climax is going down. Koesnosoebroto (1988: 47) states that resolution is turning points or denouement or key movement. Thus point marking the end of middle and the beginning of the end (Koesnosoebroto, 1988: 47).

3) Setting

Setting is background of the story. According to Klarer (2004: 25) setting is another aspect traditionally included in analyses of prose fiction, and it is relevant to discussions of other genres, too. The term ‘g’ “setting” denotes the location, historical period, and social surroundings in which the action of a text develops.. Setting is important to create a real impression of the story for the readers. The reader will be able to create circumstances as if the story really happens and developing imagination about the story (Kennedy, 1993:38-39). The condition of place must be the same as the real life. The time setting also means the condition of year, morning, noon and night. Klarer (1999: 25) states that setting is not

simply the place and time of incident, but also social surrounding of a story.

4) Point of View

Point of view is the most interesting in the narrative elements. It is the basic narrative devices available to the story teller. Some authors deciding from whose point of view to tell the story is a fundamental consideration in making a story (Douglass and Harnden, 1996: 31). There three definitions of view. First, point of view refers to a camera shot taken as if seen through the eyes of character.

Second, point of view refers to the perspective of the story teller. This point of view is divided into three categories: first person, second person, and third person (not omniscient). The meaning of not omniscient in movie production is point of view that the reader or viewer can enter the mind and hear the conscious thought of a character. Third, point of view refers to interest, attitudes and belief associated with a character or group's particular perspective.

5) Theme

Theme can be defined as the main idea of the story. Kennedy stated that theme of a story is whatever general idea or insights the entire stories reveal the literary fiction (Kennedy, 1993:161). A filmmaker should determine first the theme in a story before stepping ahead into the next

path. In discovering the theme, the filmmaker will examine their knowledge of the audience (Douglass and Hamden, 1996:3).

b. Technical Elements

1) Casting

According to Douglass (1996: 107), casting character requires knowing the qualities of the center character that the most important, the ones that motivates them through the story and the finding the people who understand and convey those qualities. During casting, we must be open to the interpretation as actor brings to the part such as different musician bring different interpretation to a song or different actors approach a character differently (Douglass, and Harnder, 1996: 108)

2) *Mise-en-scene*

“*Mise-en-scene* means the staging action (act stage properties) and it was first applied to the practice of directing movie”. *Mise-en-scene* refers to all the elements of set, set dressing, props, costumes, make-up, lighting and even physical body posture that arranged and place before the camera lens (Douglass, 1996: 119).

a) Set dressing (costume) and props

According to Douglass and Harnden (996: 116) set dressing is the items in the scene such as furniture, curtain, floor, painting, picture on the wall, lamps, plate, cup and anything that the dresses the

bar walls in the floor of a set”. And, props are “object that actors or people use in the drama-a picture of a loved one, a baseball glove, a gun, a bouquet of flower, or pizza that will be delivered to the door” (Douglass and Harden, 1996: 131). Set dressing gives contribution in presenting the line, character, and action (Douglass and Harnden, 1996: 32).

b) Costume and Make-Up

Costume in film production has important function because costume for film usually must show the authenticity of film production (Douglass and Harnden, 1996: 134).

Costume is the clothes the character wear in the action, “costume can have specific function in the total film and possibilities is huge” (Brodwell and Thompson, 1990: 1320). Make-up is some beauty equipment that used the characters, “make-up can aim at complete realism, like costume, it should be analyzed in term of how it contributes to a unified characterization” (Brodweel and Thompson, 1990: 132).

c) Lighting

In cinema, lighting is more than just illumination that permits us to see the action. Lighter and darker areas within the frame help create the overall composition of each shot and hence guide our eyes

to certain objects and actions (Bordwell and Thompson, 1990:133). There are some lighting used in film: *Frontal lighting* can be recognized by its tendency to eliminate shadows, *sidelight* is used to sculpt the characters, *backlighting* defines depth by sharply distinguishing an object from its background, *under lighting* suggests that the light comes from below the subject, *top lighting* usually appears along with light coming from other directions, the *key light* is the primary lighting source of the image, and a *fill light* is used to fill the darkness (Bordwell and Thompson, 1990:134-135).

d) Figurative Expression and Movement

An acting of the film is divided into two: visual and sound element. Visual element of the movie involves appearance, gesture, and facial expression of the character. Sound is in line with acting, it is related with voice effects (Bordwell and Thompson, 1990: 137)

3) Cinematography

Cinematography is a process to improve and to correct a literary work, especially script. "The process to creating and collecting of raw materials, the editor has to analyze the given material and intellectual and aesthetic decisions that will result in the finished work" (Douglass and Harnden, 1996: 145). According to Bordwell and Thompson (1990: 154-199), editing is "the coordination of one shot with the next". The

filmmaker tries to manipulate the film deals with photographic qualities of the shot (Bordwell and Thompson, 1990: 175). The filmmaker also manipulates the film deals with Big City. Camera distance helps to determine what details will be noticed, what object will be excluded from the frame. This camera distance is distinguished into several types, there are extreme long shot, medium long shot, medium shot, medium close-up, close-up and extreme close-up (Bordwell and Thompson, 1990; 75).

4) Sound

Sound can impart to a scene with enormous force. According to Douglass (1996: 86) building mood in a scene with sound is done principally through the music and sound effect track rather than in the sync soundtrack. Moreover, sound can contribute to the realism of a scene by providing the ambient background that our audience would expect to hear the location. Sound effect can powerfully influence our perception (Douglass and Harnder, 1996: 87)

5) Framing

In film, the frame is not simply a neutral border; it produces a certain vantage points into the material within the image. In cinema, the frame is important because it actively defines the image for us (Bordwell and Thompson, 1990:167).

6) Editing

Klarer (1996: 63) stated that “editing is one of the major cinematic techniques which have contributed to the flexibility of medium”.

E. Theoretical Application

This research will apply the psychoanalytic theory proposed by Sigmund Freud to analyze the film. It focuses on the defense of Jean-Baptiste Grenouille on *Perfume* movie. To make it easier to apply Sigmund Freud theory in this study, the writer takes the following steps.

There are some steps in analyzing the film. The first is analyzing the intrinsic elements of literary work. The second is making a study about the theory of psychoanalytic approach. The third makes relationship between the theory and the literary work by analyzing the action, the dialogue, and the characters of the film.

CHAPTER III

STRUCTURAL ANALYSIS

This chapter deals with structural analysis of *Perfume: The Story of Murderer* movie. This chapter is classified into three major parts. Those are analysis of narrative elements, technical elements and the last is discussion. Narrative elements consist of the analysis of the characters and characterization, setting, plot, point of view, and theme of the movie, whereas technical elements consist of *Mise-en-Scene*, cinematography, sound, and editing. The last part is discussion.

A. Narrative Elements

1. Characters and Characterization

The researcher divides this analysis into two classifications. It is based on the function of character in the story. The first is major character and the second is minor character.

a. Major Character

1) Ben Whishaw as Jean-Baptiste Grenouille



Fig. 1 Grenouille

Grenouille is a man who lives in France because he was born in French fish market. He works in making a delivery to a perfume shop. He is a handsome man with ²⁹ short hair. His eyes look so calm. He always looks dirty because he lives in a French market and gathers with the other dirty people.

Mentally, he is a good man and so quite because he feels different with the other. Raised in an orphanage, Grenouille grows into a strangely detached boy with a superhuman sense of smell. With his ability in sense smelling, he dares to challenge his master to make a good perfume better than 'amor and psyche'.

Baldini : It is need a craft for the true perfume to detect the exact formula. Which note and what precise the instrument. Can you tell me the exact formula for the 'amor and psyche'? hemm, best nose in Paris.. Speak up!.. see u can't let me tell you why..because talent is nothing, while experience, acquire the ability and the hard work.

Grenouille : I don't I don't know what the formula is? But I can make more that the 'amor and psyche' now. And master Baldini, you must let me do it in my own.

Baldini : as you please.

(Perfume, minutes 12:52)

Grenouille is also a man who has a strong wants, especially on learning with Baldini about the formula. He keeps pushing Baldini to accept him to work on his perfume shop.

Grenouille : don't you want to smell it master

Baldini : No I'm not in a good mood now. Well a lot of thing in my mind now. And just go now.

Grenouille : but master
Baldini : Go now
Grenouille : can I come to work with you master? Master can I
Baldini : aaa let me think about it
Grenouille : master, I have to learn about to keep smell
Baldini : what?
Grenouille : can you teach me that?

(Perfume, minutes 21:52)

b. Minor Character

They are characters that join in the story, however they just as complement. Minor character is the character that supports and completes characterization of the main or major character to make the story more convincing and lifelike.

1) Rachel Hurd-Wood as Laura



Fig. 2 Laura

Laura Richis is the daughter of the wealthy Antoine Richis, she lives in Grasse. She is a beautiful girl with a long brown hair. She has a beautiful smile.

Mentally, she is a good girl. She loves her father, so even she does not want to get marriage sooner, but she does not want to make her father sad. It can be seen on below dialogue:

Richis : last night I have a dream you're dead. Murder like the other girl. All of the victim is a young girl, who is that more beautiful than you Laura? Whatever of his insane dream will be incomplete without you. I'm written to the marquis accepting his proposal of marriage as soon as possible. Until then, you are safety in the safe place
Laura : You do this because you have a bad dream?
Richis : I made my decision
Laura : I don't know if I don't even love him.
Richis : It's all arranged, Laura
Laura : But papa

(Perfume, minutes 01:43:06)

2) Dustin Hoffman as Giuseppe Baldini



Fig. 3 Giuseppe Baldini

Baldini is the Italian owner of perfume shop; he has an ability to create fragrances. Physically, he is a kind man who helps Grenouille to have a job in his shop. With a brown short hair and his body is shorter than Grenouille. His dress is a little bit better, because he has a high level as a working man.

Mentally, Grenouille is a good man because he helps people to make better in performance. He is also nice with Grenouille, because he helps him by giving him a job and teaches him how to convert scents into perfume.

Baldini : It is need a craft for the true perfume to detect the exact formula. Which note and what precise the instrument. Can you tell me the exact formula for the 'amor and psyche'? hemm, best nose in Paris.. Speak up!.. see u can't let me tell you why..because talent is nothing, while experience, acquire the ability and the hard work.

Grenouille : I don't I don't know what the formula is? But I can make more that the 'amor and psyche' now

(Perfume, minutes 39:07)

Baldini tells everything about the perfume and the perfume formula.

3) Alan Rickman Antoine Richis



Fig. 4 Richis

Richis is Laura's father. He is an old man with a white hair rolling up. He talks calm and full of self confident so it makes him look so wise.

Richis is a good parent of Laura. He loves her daughter and he wants to help her supposed to be not died by the murderer. He will do anything to safe her daughter. It can be seen on below dialogue:

Richis : last night I have a dream you're dead. Murder like the other girl.
All of the victim is a young girl, who is that more beautiful than you Laura? Whatever of his insane dream will be incomplete without you. I'm written to the marquis accepting his proposal of marriage as soon as possible. Until then, you are safety in the safe place
Laura : You do this because you have a bad dream?
Richis : I made my decision

(Perfume, minutes 01:43:06)

2. Setting

The second part of narrative elements is setting. It is divided into two major parts. They are setting of time and setting of place.

a. Setting of Time

Setting of time shows the time, when the act is happen on the story.

The time is not always appears in every prologue, but sometimes the director shows it through the other aspect, such as; costume or the event within. The film created based on the set of time in 18th century French, shooting the film in its original setting of Paris was unlikely due to the extensive modernization of the city in the 19th century. It can be seen on the set of dress which was use the 18th -19th century costume



Fig. 5 (Costume of civilian who work in the market)



Fig. 6 (The building built by stones and a horse as transportation)



Fig. 7 (The Big French castle builds in 19th century)

b. Setting of Place

This story occurs in French. It can be identified based on this screen below.



Fig. 8 (The royal castle in French)

Besides the building on Paris that shows the setting place of Paris, the name of each character also shows setting of place and it can be seen on the name of each character such as Marquis de Montesquieu.



Fig. 9 (The use of the French name Marquis de Montesquieu)

3. Plot

The writer uses the conventional plot which includes the major parts of the chronological events. The story was begun by the reason of the problems and ended by the solution in the end of story. Plot of *Perfume: The Story of a Murderer* movie is exposition, where the story tells from the beginning until the end.

The film begins with the sentencing of Jean-Baptiste Grenouille, a notorious murderer. Between the reading of the sentence and the execution, the story of his life is told in flashback, beginning with his abandonment at birth in a French fish market. Raised in an orphanage, Grenouille grows into a strangely detached boy with a superhuman sense of smell. After growing to maturity as a tanner's apprentice, he makes his first delivery to Paris, where he revels in the

new odors. He focuses on a girl selling plums and startles her with his behavior. To prevent her from crying out, he covers the girl's mouth and unintentionally suffocates her. After realizing that she is dead, he strips her body naked and smells her until the scent fades. Afterwards, Grenouille becomes haunted by the desire to preserve a woman's scent forever.

After making a delivery to a perfume shop, Grenouille amazes the Italian owner, Giuseppe Baldini with his ability to create fragrances. He revitalizes the perfumer's career with new formulas, demanding only that Baldini teach him how to convert scents into perfume. Baldini explains that all perfumes are harmonies of twelve individual scents, and may contain a theoretical thirteenth scent. He also tells a story about a perfume discovered in an Egyptian tomb that was so perfect that it caused everyone in the entire world to briefly believe they were in paradise the moment the bottle was opened.

Upon arrival in Grasse, Grenouille catches the scent of Laura Richis daughter of the wealthy Antoine Richis and decides that she will be his "thirteenth scent", the linchpin of his perfect perfume. Grenouille finds a job in Grasse under Madame Arnulfi and Dominique Druot assisting with perfumes and learns the method of enfleurage. He kills a lavender picker and attempts to extract her scent using the method of hot enfleurage, which fails. After this, he tries the method of cold enfleurage on a prostitute and successfully preserves the scent of the woman. Grenouille embarks on a killing spree, murdering

beautiful young girls and capturing their scents. He dumps the women's naked corpses around the city, creating panic. After preserving the first twelve scents, Grenouille plans his attack on Laura. During a church sermon against him it is announced that a man has confessed to the murders. Richis remains unconvinced and flees the city with his daughter. Grenouille tracks her scent to a roadside inn and sneaks into her room that night. The next morning, Richis discovers Laura lying dead in her bed.

Soldiers capture Grenouille moments after he finishes preparing his perfume. On the day of his execution, he applies a drop of the perfume over himself. Walking out of Grasse unscathed, Grenouille has enough perfume to rule the world, but has discovered that it will not allow him to love or be loved like a normal person. Disenchanted by his aimless quest and tired of his life, he returns to Paris. Back in the city, Grenouille returns to the fish market where he was born and dumps the perfume on his head. Overcome by the scent and in the belief that Grenouille is an angel, the nearby crowd devours him. The next day, all that is left are his clothes and the open perfume bottle, from which one final drop of perfume falls.

4. Point of View

According to Douglass and Harnden, Point of View can be classified based on Point of view in terms of perspective of storyteller or the director based on the film. The filmmakers needed 18th century French setting;

shooting the film in its original setting of Paris was unlikely due to the extensive modernization of the city in the 19th century. The director wants to show that the birth of perfume, where French is the place of fashion and many kinds of human fashion especially perfume and dress.

The director also wants to show that women as a beautiful creature, has a different thing that is uniform such as smells, act, and feminism side. The film of *Perfume: The Story of Murderer* focuses on the beautiful smell of women through the essence of the woman's body.

5. Theme

The theme of *Perfume: The Story of Murderer* movie is a man who wants to reach the highest ability of sense. The story tells the passion of Grenouille who is learning the formula from Baldini (the perfume master), he tries to create his own perfume from the essence of woman's death body. He murdered all of the victims. So the right theme for the film based on the researcher point of view is the sublimation of a man in using his sense ability for making a better perfume.

B. Technical Elements

1. *Mise-en-Scene*

a. Costume and Make-up

Perfume: The Story of Murderer movie is a story created based on the set of time in 18th century French, shooting the film in its original setting of Paris. The costume and make-up was suitable with the culture of them. In this movie, costume designer used formal French costumes of 18th century. It follows the event that occurs in the movie. This movie also used standard make-up. It means that the make-up of the character likes the people commonly. It can be observed from the pictures below:

The character dressed formal clothes based on the set of 18th century:



Fig. 10 (The party costume of French at the 18th century)



Fig. 11 (The civilian costume in the market of French at 18th century)



Fig. 12 (The soldier costume who work in French Government at 18th century)

While the make-up also uses the bright and dingy to create the differences between the upper and the lower people. It can be seen on below capture:

The people from the upper, who work with the government the make up is so bright, it makes the clear sapiental authority of the men.



Fig. 13 (Laura: bright and clean make up)



Fig 14. (Richis: bright and clean make up)



an-Baptiste Grenouille lahir .



Bawa pantatmu

Fig 15 (The dirty make up for the people who lives in the slum)

b. Lighting

The lighting, besides used for the illumination that permits the people to see action, it is also to show creates the power of the character of the actors. There are four major features of film lighting; quality and color.

1) Quality

Quality refers to the relative intensity of the illumination. There are two kinds of lighting based on the quality;

The first, soft lighting appears when the character to show the feels of sadness, misterious and comfortable.



Fig. 16 (Soft lighting to show the sadness of the actor and suitable with the set of place in the market)

Secondly, strong lighting comes from the sun when the camera takes the picture on open field.





Fig. 17 (Strong lighting on the day light, the light is natural)

2) Color

The filmmaker can make the illumination of a scene any color at all. There may be a realistic source in the scene to motivate the coloration of the light, but color can just as easily be nonrealistic. Using colored light to perform a function usually confined to the acting is all the more effective because it is so unusual. The movie director of *Perfume: The Story of Murderer* movie using a simple color light. It can be seen below;



Fig. 18 (The light effect to make the yellow soft light focuses on the one spot)

2. Cinematography

The filmmaker controls cinematography qualities shot, not only what is filmed but also how is filmed. This consists of several framing shot. The Framing Shot where both of camera angle and camera distance determine the position of image. There are three types of camera angle: straight on angle, high angle, and low angle. Whereas camera distance consists of the extremely long shot, the long shot, the medium shot and the close up and. Camera angle in the *Perfume: The Story of Murderer* movie can be seen below.

In the straight on Angle refers to frame of camera shots which are horizontal and on the same level of the subject as in the picture below.



Fig. 19 (Straight Angle)

The high angle refers to frame of camera shots above the subject's eye level or the subjects is looked down as in the picture below.



Fig. 20 (High Angle)

Low angle refers to the frame of camera shots below eye level or the subject is looked up. It is like on the picture below.



Fig. 21 (Low Angle)

While the camera distance can be observed based on these screen below.

1) Extremely Long Shot



Fig. 22 (Extremely Long Shot)

2) Long Shot



Fig. 23(Long Shot)

3) Medium Shot



Fig. 24 (Medium Shot)

4) Close-Up



Fig. 25 (Close Up)

3. Sound

There is the sound output on the film which make the power and the quality of the film is responsible. Such as the aoudio output and the music which is also important in *Perfume: The Story of Murderer* movie, because music can create dramatic, romantic, tense feelings and audio effects.

As with all of Tykwer's films since 1997's *Wintersleepers*, the musical score for *Perfume* was composed by Tykwer and two of his friends Johnny Klimek and Reinhold Heil. Music performed by the Berliner Philharmoniker, conducted by Sir Simon Rattle, with the State Choir Latvia conducted by Kristian Järvi, Chen Reiss soprano, Melanie Mitrano soprano Victor de Mazière boy soprano.

CDs track listing of the *Perfume: The Story of Murderer* soundtrack such as:

1. **Prologue - The Highest Point** (01:51)
2. **Streets of Paris** (03:11)
3. **The Girl with the Plums** (05:28)
4. **Grenouille's Childhood** (05:17)
Tom Tykwer, Johnny Klimek, Reinhold Heil - electronics
5. **Distilling Roses** (01:52)
6. **The 13th Essence** (02:29)
7. **Lost Love** (01:46)
8. **Moorish Scents** (05:16)
9. **Meeting Laura** (04:14)
10. **The Method works!** (03:33)
Tom Tykwer, Johnny Klimek, Reinhold Heil - electronics
11. **Grasse in Panic** (05:33)
Tom Tykwer, Johnny Klimek, Reinhold Heil - electronics
12. **Richis's Escape** (04:30)
13. **Laura's Murder** (03:06)

Tom Tykwer, Johnny Klimek, Reinhold Heil - electronics

14. **Awaiting Execution** (03:07)

15. **The Perfume** (05:32)

Tom Tykwer, Johnny Klimek, Reinhold Heil - electronics

16. **The Crows embrace** (03:05)

17. **Perfume - Distilled** (07:13)

18. **Epilogue - Leaving Grasse** (03:01)

19. **Experiment (*)** (03:42)

4. Editing

There are several editing parts from the beginning until the end of this movie in order to make it understandable for the viewers. It was done by Alexander Berner. The writer finds some transitions also other editing parts, from one shot to another shot in certain scenes.

Below capture is the editing of cameras in making the round shot, where the camera take the view circling Grenouille.



Fig. 26 (Front)



Fig. 27 (Left Side)



Fig. 28 (Back Side)

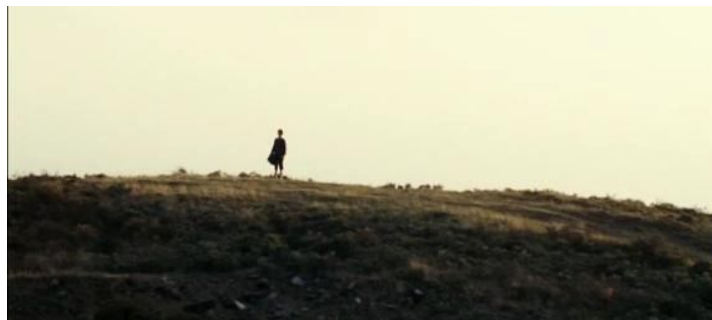


Fig. 29 (Far away from the back side)

The other editing also appears in creating the fast and the slow motion several time in several scene. It can be seen on the slow motion and fast motion of Grenouille in the market, when the first time he arrives at town. He senses many kinds of smells. The camera shot the object more than one slow and fast. It can be seen on the scene minutes 14:03.

C. Discussion

Perfume: The Story of a Murderer is a 2006 German thriller film directed by Tom Tykwer and written by Andrew Birkin, Bernd Eichinger and Tykwer. It is based on the 1985 novel *Perfume* by Patrick Süskind. Set in 18th century France, the film tells the story of Jean-Baptiste Grenouille (Ben Whishaw), an olfactory genius, and his homicidal quest for the perfect scent. The film also stars Dustin Hoffman, Alan Rickman and Rachel Hurd-Wood; John Hurt provides narration.

The search to find an actor to play Grenouille took nearly a year. On casting agent Michelle Guish's advice, Tykwer went to see Ben Whishaw perform as Hamlet in Trevor Nunn's production of the play. When it came to casting the role of Baldini, the washed-up perfumer who first teaches Grenouille how to capture smells and create perfume, Tykwer immediately thought of Dustin Hoffman. The other characters help in every acts of the major character found after it such as Alan Rickman and Rachel Hurd-Wood.

The is film created based on the set of time in 18th century French, shooting the film in its original setting of Paris was unlikely due to the extensive modernization of the city in the 19th century. It can be seen on the set of dress and make up which was use the 18th -19th century costume.

The theme of *Perfume: The Story of Murderer* movie is a man who wants to reach the highest ability of sense. So the right theme for the film based on the researcher point of view is the sublimation of a man in using his sense ability for making a better perfume. From the theme the director wants to show his point of

view, that woman as a beautiful creature, has a different thing that is uniform such as smells, act, and femininity side. The film of *Perfume: The Story of a Murderer* focuses on the beautiful smell of women through the essence of the woman's body.

The film uses the entire camera angle on the cinematography, where it consists of several framing shot. The Framing Shot where both of camera angle and camera distance determine the position of image. There are three types of camera angle: straight on angle, high angle, and low angle. Whereas camera distance consists of the extremely long shot, the long shot, the medium shot and the close up. This camera angle often used by every director to show the power of cinematography and the effect result.

To perform a good output, there is the sound output on the film which makes the power and the quality of the film is responsible. Such as the audio output and the music which is also important in *Perfume: The Story of a Murderer* movie, because music can create dramatic, romantic, tense feelings and audio effects. As with all of Tykwer's films since 1997's *Wintersleepers*, the musical score for *Perfume* was composed by Tykwer and two of his friends Johnny Klimek and Reinhold Heil. Music is performed by the Berliner Philharmoniker, conducted by Sir Simon Rattle, with the State Choir Latvia conducted by Kristian Järvi, Chen Reiss soprano, Melanie Mitrano soprano Victor de Mazière boy soprano.

With a simple editing and effect, the director is able to create the thriller fiction film. The structural analysis shows the interrelation of each element. They show solid unity.

CHAPTER IV

PSYCHOANALYTIC ANALYSIS

In this chapter, the researcher will analyze the defense of Jean-Baptiste Grenouille in surviving because of his minority sense reflected in *Perfume: The Story of Murderer* movie psychoanalytic theory of Sigmund Freud. This is divided into three parts. The first is structure of Grenouille personality. The second deals with the defense of Grenouille that is divided into ten kinds, namely Denial, Displacement, Intellectualization, Projection, Rationalization, Reaction formation, Regression, Repression, Sublimation and Suppression and the last part is Discussion.

A. Structure of Grenouille's Personality

In the *Perfume: The Story of Murderer* movie, Grenouille is the major character who has a lot of defense mechanism, especially on facing his life based on his minority of smell sense. The three words *id*, ego and superego and many conflicts in his life cause his defense mechanism.

1. *Id*

According to Freud, people are born with our *Id*. The *id* is an important part of our personality because as newborns, it allows us to get our basic needs met. Freud believed that the *id* is based on our pleasure principle. In other words, the *id* wants whatever feels good at the time (pleasure), with no consideration for the reality of the situation.

The first *Id* of Grenouille appears in a form of curiosity, where, when the first time he senses the different aromatic he tries to smell it without asking permission with the woman in front of him. His curiosity is the effect of his extraordinary smell, he cannot stop his passion. It can be seen on below capture and dialogue:



Fig 30. The curiosity feelings of Grenouille, he smells the woman's hand

The feeling curiosity on the figure above explained with completed with the dialogue below that shows the curiosity, when the first time grenouille smells a different aroma in a woman's body.

Plum girl : Do you want to buy some?

(Grenouille quiets and stunned)

Plum girl : two for sou....

(Grenouille still quiets and stunned, and suddenly Grenouille smells the woman's hand. This makes the girl afraid and run)

(Perfume, minutes 17:56)

The feeling of curiosity is one of the human characteristic, but the different is the capacity of the curiosity it self, each human has a different level on that.

The next id also appears in Grenouille's life, the id appears in a form of fear or anxiety. He focuses on a girl selling plums and startles her with his behavior. To prevent her from crying out, he covers the girl's mouth and unintentionally suffocates her. After realizing that she is dead, he strips her body naked and smells her until the scent fades. It can be seen on below capture:



Fig. 31. (The fear, after killed the plum woman)

Grenouille realizes that he has killed the woman; he scares enough because, he did kill the woman un-purposely. But his curiosity covers that problem, with the death body; Grenouille becomes haunted by the desire to preserve a woman's scent forever.

The next id appears in a form of happiness after he finds a new fragrance from the body of the plum woman. This is the extraordinary feelings of Grenouille, when he finds something great, something he is looking for, a good smell of aroma.



Fig. 32 (Grenouille happy with the new fragrance he finds)

This is becoming his natural, as a person who has an extraordinary sense of smell. Grenouille is very sensitive in fragrance, so he will happy if he finds something different in a good smell.

The last *id* appears in a form of sadness. Even Grenouille is a murderer, but he stills human, who has a feeling guilty and regret. On the last time of his execution, he remembers with the plum girl (the first girl who died in his hand). Grenouille cries, feel sad with her, he knows that the murder should not happen.



Fig. 33 (Grenouille cries because he remembers with the plum girl)

Then after he escapes from the execution, he walks out of Grasse unscathed, Grenouille has enough perfume to rule the world, but has

discovered that it will not allow him to love or be loved like a normal person. Disenchanted by his aimless quest and tired of his life, he returns to Paris. Back in the city, Grenouille returns to the fish market where he was born and dumps the perfume on his head. Overcome by the scent and in the belief that Grenouille is an angel, the nearby crowd devours him. The next day, all that is left are his clothes and the open perfume bottle, from which one final drop of perfume falls.

2. The *Ego*

The *ego* is the buffer between the *id* and the world's realities. The *ego* operates on the reality principle. In this principle, instinctual energy is restrained in order to maintain the safety of the individual and help integrate the person into society. The *ego* is sometimes called "the executive" of an individual's personality. The *ego* makes the decisions, controls actions and allows for a higher capability of problem solving. The *id* is not capable of such higher level of thinking.

The first *ego* appears when he fights with his master. The story begins after making a delivery to a perfume shop, Grenouille amazes the Italian owner, Giuseppe Baldini, with his ability to create fragrances. He revitalizes the perfumer's career with new formulas, demanding only that Baldini teach him how to convert scents into perfume. Baldini explains that all perfumes are harmonies of twelve individual scents, and may contain a theoretical

thirteenth scent. Because of this explanation, Grenouille really wants to learn about perfume. But Baldini refuses him, because he acts wild in mixing the essence of the perfume. But Grenouille pushes Baldini to accept him.



Fig. 34 (Grenouille fights with Baldini because he really wants to learn about perfume)

Grenouille	: don't you want to smell it master
Baldini	: No I'm not in a good mood now. Well a lot of thing in my mind now. And just go now.
Grenouille	: but master
Baldini	: Go now
Grenouille	: can I come to work with you master? Master can I
Baldini	: aaa let me think about it
Grenouille	: master, I have to learn about to keep smell
Baldini	: what?
Grenouille	: can you teach me that

(Perfume, minutes 41:38)

The other *ego* also appears, when he really intimidates with his passion in perfume. The third time he meets with the other woman. This woman is a whore who loves money then his body. She will accept the money from the man who needs her body. Here Grenouille asks her to go in someplace. The woman does not know that Grenouille wants to pay her for the essence of her body. After the woman naked, grenouille take his equipment out. The woman so surprises and angry with him.



Fig. 35 (Grenouille is very angry because the woman disobeys)

The woman	: what is that stuff?
Grenouille	: I am creating a perfume, .. lay down
The woman	: wow, the smell is horrible
Grenouille	: this is only the animal fat
The woman	: (smile).. Creating a perfume right.... C'mon admit it, u usually doing this aren't you
Grenouille	: I enjoying my work, lay your arm still
The woman	: don't you think you're gonna tight me up?
Grenouille	: Just..... relax (little bit angry)
The woman	: holy mother what is that?

(The woman see, the hook out from the bag)

Grenouille	: it is just the scraper, to cast the fat
The woman	: are you mad?
Grenouille	: I said relax, you will ruin everything... I just want to waste the sting, the perfume will be spoil you
The woman	: I had enough..

(Perfume, minutes 01:14:39)

The woman is very angry when she knows that Grenouille acts weird.

Grenouille pushes her to do what he wants without telling what he will gonna do.

The *ego* of Grenouille always comes when he connects with the fragrance. No body can stop him, from his passion on perfume. So in every passion in perfume, there will be murders, the young woman will die because of that.

3. *Superego*

The *superego* is the final element of Freud's model of personality. It is similar to the *id* in that it is somewhat unrealistic. The *superego* represents the rights and wrongs of the society as handed down to an individual over their lifetime. The *superego* has two subparts: the conscience and the *ego-ideal*. The conscience prevents us from doing morally bad things. The *ego-ideal* motivates us to do what is morally proper. The *superego* helps to control the *id*'s impulses, making them less selfish and more morally.

Almost his entire ego is natural, because all controls are from his extraordinary sense of smell. Grenouille has one purpose; he wants to create the last fragrance perfume from the young and beautiful woman. So the superego almost does not appear in the film. He will do anything to get a new sense of perfume, even by killing all the woman. But one day, he meets with the beautiful young girl that her face really looks like the first woman he killed. This makes him very wary. It can be seen on below capture;



Fig. 36. Laura sleep before on the time Grenouille wants to kill her



Fig. 37 (The superego controls Grenouille's ego when he wants to kill Laura)



Fig 38. Laura awakes from the sleep

Grenouille's superego is a good think as the opposite of his wants to kill. He stops moving his stick, because he knows that, he will never do the same thing twice. He does not want to kill the nice beautiful girl, like he did on the past. Even the final decision, he finally kills the girl, because this is a different reason. He kills the girl because she wakes up and sees him. She screams loudly, and then the stick smashes her head hard.

It is prove that Grenouille has a good side related with love. He cannot forget the shadow of the woman who was killed by him on the first time.

B. Defense Mechanism of Grenouille

The defense mechanism is divided into denial, displacement, intellectualization, projection, rationalization, reaction, formation, regression,

repression, sublimation, and suppression. On this chapter will be discussed the defense of Grenouille and the discussion from the whole defenses.

1. Denial

Denial is an arguing against an anxiety provoking stimuli by stating it doesn't exist, this means that the listener has the other opinion that is better, means that arguing with another better reason.

The first denial appears when the first time Grenouille meets with Baldini. Baldini becomes his master in creating perfume. But the difference among them is that, Grenouille creates his own perfume based on his capability in sense, while Baldini creates perfume based on the experience, formula and the percentages of essences. With these differences, they often involve in many kinds of argumentation. Each person has their own reason and capability. It can be seen on below capture and dialogue;



Fig. 39 (Denial in argumentation among Grenouille and Baldini)

Baldini : It is need a craft for the true perfume to detect the exact formula. Which note and what precise the instrument. Can you tell me the exact formula for the 'amor and psyche'? hemm, best nose in Paris.. Speak up!.. see u can't let me tell you why..because talent is nothing, while experience, acquire the ability and the hard work.

Grenouille : I don't I don't know what the formula is? But I can make more
that the 'amor and psyche' now
Baldini : ah.. and you think I will let you swamp this all and make dirt in
my laboratory... you
Grenouille : yes..!
Baldini : now you pay attention!.. what is your name anyway
Grenouille : Jean Baptise Grenouille,
Baldini : ok now I'm gonna give you one opportunity to create it based
on your word
Grenouille : How much do you want me to make?
Baldini : how much of what?
Grenouille : how much 'amor and Psyche' do you want me to make?.. and
master Baldini, you must let me do it in my own way
Baldini : as you wish.

(Perfume, minutes 38:52)

The above dialogue shows the argumentation between Baldini and Grenouille, where, Grenouille wants to make his own 'armor and psyche' with his own way. Here, grenouille believes with his own sense and capability, so he dares to challenge Baldini that he can creates 'armor and psyche'.

The next denial also appears when Baldini realizes that Grenouille has a special gift. Baldini thinks that grenouille does not need a master to teach him. So when Grenouille asks Baldini to be his master, he refuses it. Baldini asks him to leave the laboratory (Baldini's home) immediately. But Grenouille denies it, he says that he needs to learn about the perfume formulas. Because he really does not understand about the basic of perfume. It can be seen on below capture and dialogue;



Fig. 40 (Grenouille really wants to learn the basic of perfume)

Grenouille	: but master
Baldini	: Go now
Grenouille	: can I come to work with you master? Master can I
Baldini	: aaa let me think about it
Grenouille	: master, I have to learn about to keep smell
Baldini	: what?
Grenouille	: can you teach me that?

(Perfume, minutes 41:52)

2. Displacement

Displacement is taking out impulses on a less threatening target means that doing the something to release the emotion. The displacement appears in Grenouille, when he feels fail in creating one new perfume. Then, he asks to Baldini to smell the fragrance. Baldini cannot smell it, because he has no specialty in smelling the minor smell. Grenouille is very angry, and then he smashes the perfume glass on the floor. It can be seen on below capture and dialogue;



Fig. 41 (Grenouille very angry with his failure, then he smashes the glass on the floor)

Baldini : Jean Baptis, what is wrong?... Jean baptis.... what have you done?
Grenouille : you are lying
Baldini : what?
Grenouille : you are lying to me
Baldini : how dare you talking to me like that
Grenouille : you say that I can capture the sense of anything
Baldini : and so you can...
(then grenouille take the perfume glass)
Grenouille : so what do you smell?

(Perfume, 51:38)

Beside, he feels fail in creating the new perfumne, he is also angry with Baldini who is lying with him. Baldini says that he can smell many kinds of smell, but here grenouille cannot smell the aroma of glass. Then Grenouille is angry with Baldini and smashes the glass on the floor.

3. Intellectualization

Intellectualization here is avoiding unacceptable emotions by focusing on the intellectual aspect.

The next intellectualization appears on little Grenouille's life. Jean-Baptiste Grenouille, born in the streets of 18th century Paris beneath a trade stall, is orphaned when his mother bleeds to death giving birth to him. Alone in the world, he is taken to a crèche where he will spend his first years alienated and bullied by others. A quiet child, Jean-Baptiste is blessed with an extraordinary gift, a sense of smell so acute that he can smell the blossoming of a single flower from yards away. Ironically, Jean-Baptiste was born

without a body odour, and it is perhaps his own lack of a scent that stokes his obsession with odours.

One day, when Grenouille plays alone in the yard, he just plays with his smell sense. He tries to smell everything in the yard such as; wood, fruit, stone etc. but suddenly his friends throw him with the fruit. But, because he can smell the fragrance of the fruit, he can escapes from it. It can be seen on below capture;



Fig. 42. The boys behind Grenouille throw the apple



Fig 43. Grenouille just watches them



Fig. 44 (Grenouille is just watching his friend, even they,ve just thrown him with fruit)

Grenouille, is a quite boy, he is still difficult to talk on the age of 6 years. So he talks rarely and also never joins with his friend on the outside. He thinks that, it is better to be quite then he joins with his naughty friends.

4. Reaction Formation

Reaction formation is taking the opposite belief because the true belief causes anxiety. The next reaction formation appears on the day he left of the Baldini's house. He finds himself lying down in the cave. But he cannot sense anything. He thinks that, why this happens to him, he feels that he does not exist in this world. Grenouille is just lying down naked on cave, and thinks about everything. It can be seen on below capture



Fig. 45 (Grenouille, lying on the cove naked and think about everything)

Grenouille finally decides to make another perfume rather than think about himself. He remembers that he will create perfume until the edge of his limit. He makes positive thinking by creating a fragrance perfume just to fulfill his obsession in perfume and not for himself.

5. Regression

Returning to a previous stage of development means that the speaker will follow the situation such as: they will cry when they are sad, they will laugh when knowing something funny.

The regression often appears for every human. It also happens on Grenouille, even he is the man with no hearts, daring to kill a lot of women, but sometimes he feels lonely, happy, and also scared. It can be seen on below capture;



Fig. 46. Grenouille watches the girl from the outside



Fig. 47 Happy feelings when Grenouille sense a new smell

Grenouille is a quite man, he is less in talking, but his passion will arise when he senses something related with the fragrance. One day, when the first time he arrives at town, he senses something different, a new sense in a woman's body. He searches the source of the smell. He finds it on the woman's body. He smiles and thinks that this fragrance is so different.

Beside the happy feelings, he is also stunned with the picture appears in front of him. A beautiful woman with a good smell makes him stop moving and staring at her.



Fig. 48 Grenouille freeze and stares the woman in front of her



Fig 49. Granouille's astonishment showed by his stares

Grenouille stands stunned watching the new form of beautifulness. He senses a different fragrance in her body. For a while he thinks without knowing what to do.

6. Sublimation

Sublimation is acting out unacceptable impulses in a socially acceptable way. In "*perfume: the story of murderer*" there are a lot of the form of an acting out unacceptable impulses in a socially acceptable way. Grenouille is a man with a special capability in sensing many kinds of smells. He gets this capability since he was a kid until he was grown up. Finally he uses his extraordinary capability on his work. Then he works as a perfume creator helped by Baldini. It can be seen on below capture and dialogue;



Fig. 50 (The little Grenouille capability in smelling the many kinds of senses)

The capture above shows the great extraordinary grenouille's capability in smelling many kinds of senses.



Fig. 51 (When Grenouille grown up, his capability is getting bigger)

Grenouille much interests in the sense of woman, because woman have different fragrance that could makes specific sense.



Fig. 52 (Grenouille's passion in fragrance, makes him dares to kill human)

The capture above is the sublimation caused by his bigger capability in sense. His passion conquers everything. Then on the last climax of his desire in fragrance, he meets with Baldini and asks to teach him about the perfume formulas.



Fig. 53 (Grenouille really wants to learn the basic of perfume with Baldini)

Grenouille	: but master
Baldini	: Go now
Grenouille	: can I come to work with you master? Master can I
Baldini	: aaa let me think about it
Grenouille	: master, I have to learn about to keep smell
Baldini	: what?
Grenouille	: can you teach me that?

(Perfume, minutes 41:52)

After Grenouille learns many kinds of perfume formulas, then he tries to make a new formula from the different essence. The essence is from the human fat especially woman.

When Grenouille meets with the other woman who is a whore, he admits that he is a perfume creator because he believes with his capability in creating a new perfume through his extraordinary smells. It can be seen on below capture and dialogue;



Fig. 54 (Grenouille admits with the whore that he enjoys work as a perfume creator)

The woman : what is that stuff?
Grenouille : I am creating a perfume, .. lay down
The woman : wow, the smell is horrible
Grenouille : this is only the animal fat
The woman : (smile).. Creating a perfume right.... C'mon admit it, u usually doing this aren't you
Grenouille : I enjoying my work, lay your arm still
The woman : don't you think you're gonna tight me up?
Grenouille : Just..... relax (little bit angry)
The woman : holy mother what is that?

(The woman see, the hook out from the bag)

Grenouille : it is just the scraper, to cast the fat
The woman : are you mad?
Grenouille : I said relax, you will ruin everything... I just want to waste the sting, the perfume will be spoil you
The woman : I had enough..

(Perfume, Minutes 01:14:16)

From the above capture and dialogues can be seen that, Grenouille passion as a perfume creator is arrives because of his extraordinary sense of smells.

C. Discussion

The film makers set in 18th century French setting; shooting the film in its original setting of Paris was unlikely due to the extensive modernization of the city in the 19th century. The director wants to show that the birth of perfume, where French is the place of fashion and many kinds of human fashion especially perfume and dress. The director also wants to show that women as a beautiful creature, has a different thing that is uniform such as smells, act, and feminism

side. The film *Perfume: The Story of Murderer* focuses on the beautiful smell of women through the essence of the woman's body.

In the *Perfume: The Story of Murderer* movie, Grenouille is the major character who has a lot of defense mechanism, especially on facing his life based on his minority of smell sense. The three words *id*, *ego* and *superego* and many conflicts in his life cause his defense mechanism.

The *id* of Grenouille is the identity as a human being that people need love, people want to be happy, people also feel sad and surprise. On the film, Grenouille also feels the feeling mentioned above, such as: the feeling of curiosity, when the first time he senses the different aromatic he tries to smell it without asking permission with the woman in front of him. His curiosity is the effect of his extraordinary smell; he cannot stop his passion. The other is the fear or anxiety. He focuses on a girl selling plums and startles her with his behavior. To prevent her from crying out, he covers the girl's mouth and unintentionally suffocates her

The *ego* of Grenouille always comes when he connects with the fragrance, especially when he is faced with the differences of the rules in creating perfume formulas between Baldini and himself. No body can stop him, from his passion on perfume. So in every passion in perfume, there will be murders, the young woman will die because of that.

Grenouille has one purpose; he wants to create the last fragrance perfume from the young and beautiful woman. So the superego does almost not appear in the film. He will do anything to get a new sense of perfume, even by killing all the woman. Grenouille's superego is a good think as the opposite of his wants to kill. He stops moving his stick, because he knows that, he will never do the same thing twice. He does not want to kill the nice beautiful girl, like he did on the past.

The defense mechanism of the major character only consists of denial, displacement, intellectualization, reaction formation, regression, and sublimation. The denial of Grenouille The first denial appears when the first time Grenouille meets with Baldini. Baldini becomes his master in creating perfume. But the difference among them is that, Grenouille creates his own perfume based on his capability in sense, while Baldini creates perfume based on the experience, formula and the percentages of essences. With these differences, they often involve in many kinds of argumentation.

Then the displacement only happens on Grenouille when he is angry with Baldini because he lies with him. Baldini says that he can smell many kinds of smell, but here grenouille cannot smell the aroma of glass. Then Grenouille is angry with Baldini and smashes the glass on the floor.

This intellectualization of Grenouille is only showed when he was a kid, Grenouille is a quite boy, he is still difficult to talk on the age of 6 years. So he

talks rarely and also never joins with his friend on the outside. He thinks that, it is better to be quite than he joins with his naughty friends. When his friend disturbs him, he just quite and watches them and do nothing. Then the reaction formation of Grenouille also appears where Grenouille finally decides to make another perfume rather than think about himself. He remembers that he will create perfume until the edge of his limit. He makes positive thinking by creating a fragrance perfume just to fulfill his obsession in perfume and not for himself. He knows that his self is not important anymore.

The regression often appears for every human. It also happens on Grenouille, even he is the man with no hearts, daring to kill a lot of women. But sometimes he feels lonely, happy, and also scares. Grenouille is a quite man, he is less in talking, but his passion will arise when he senses something related with the fragrance and this makes him happy. Besides the happy feelings, he is also stunned with the picture appears in front of him. A beautiful woman with a good smell makes him stop moving and staring at her.

The last is sublimation; Grenouille is a man with a special capability in sensing many kinds of smells. He gets this capability since he was a kid until he was grown up. Finally he uses his extraordinary capability on his work. Then he works as a perfume creator helped by Baldini.

CHAPTER V

CONCLUSION AND SUGGESTION

Having analyzed *Perfume: the story of murderer* movie, the researcher draws a conclusion correlated to the analysis of *Perfume: the story of murderer* movie by using defense mechanism psychoanalytic approach. This last chapter deals with conclusion and suggestion of the whole analysis.

A. Conclusion

Based on the analysis on *Perfume: the story of murderer* movie by using psychoanalytic approach the researcher draws the conclusion as follows:

1. The film *Perfume: The Story of a Murderer* is a 2006 German thriller film directed by Tom Tykwer and written by Andrew Birkin, Bernd Eichinger and Tykwer. It is based on the 1985 novel *Perfume* by Patrick Süskind. Set in 18th century France. The film created based on the set of time in 18th century French, shooting the film in its original setting of Paris was unlikely due to the extensive modernization of the city in the 19th century. So the character and characteristic suitable with the style of 18th-19th century. The plot and theme of the movie tell about the journey of Grenouille in a form of exposition story. The other technical elements also are created based on the characteristic of the 18th-19th century. The represent solid unity

2. Based on the psychoanalytic approach, the defense mechanism of the major character only consists of six elements, such as: denial, displacement, intellectualization, reaction formation, regression, and sublimation. The denial of Grenouille appears when the first time Grenouille meets with Baldini. They often involve in many kinds of ⁷⁴ argumentation. The displacement happens on Grenouille when he is angry with Baldini because he lies with him by smashing the glass on the floor. The intellectualization of Grenouille appears when he was a kid, when his friend disturbs him, he is just quite and watches them and do nothing. The reaction formation of Grenouille appears when Grenouille finally decides to make another perfume rather than think about himself. He makes positive thinking by creating a fragrance perfume just to fulfill his obsession in perfume and not for himself. The regression appears on Grenouille, even he is the man with no hearts, dares to kill a lot of women, but sometimes he feels lonely, happy, and also scares. The last is sublimation; Grenouille is a man with a special capability in sensing many kinds of smells. He gets this capability since he was a kid until he was grown up. Finally he uses his extraordinary capability on his work. Then he works as a perfume creator helped by Baldini

B. Suggestion

This research is far from the perfect because of the researcher's limited knowledge and understanding on the literature. But the researcher tries to make it great with the believe sources. The whole analysis represents the researcher understanding of the film based on the defense mechanism psychoanalytic approach. It's suggested to the other researchers who use this film; they may use right and different approaches such as Maslow humanism theory and Adler individual psychological theory. The both theories explain about the personal needs, want and strive. With humanism theory, the other researcher can analyze the fives elements personality such as: physiological needs, safety and security needs, belongingness and love needs, self-esteem needs, and self-actualization needs. While using individual psychological, they can analyze the striving of the major character Grenouille based on the sixes element, striving for superiority, inferiority feeling, fictional finalism, creative self, social interest and style of life.

The personality of Grenouille on the film, never far from the humanism and individual psychology, so it will give difference result which hope to be better then the study analyzed by the researcher.

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